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A PLAY WITH A PUNCH!

New Team of Playwrights Now Appraising Each Other

George S. Kaufman and Marc Connelly, Who Wrote 'Dulcy' and 'To the Ladies,' Pass the Compliments and Other Things.

written it will be in order to indigestion record the rise of at least two new

had produced two successful comedies
-"Dulcy." which recertly left the had produced two successful comedies

"Dulcy." which recertly left the
Frazee Thealer for Boston, and "To
the Ladies!", now playing at the Libcety Theater. Those who see these
plays should know something about
the men who wrote them, and so Mr.
Kaufman has been asked to furnish
some facts about Mr. Connelly and
Mr. Connelly has been asked to tell
some of the things he knows about
Mr. Kaufman. Each has also provided
a picture of the other.

"What I Know About Marc Connelly," is the way Mr. Kaufman captions
his description of his associate.

"Although I can imagine nothing of
less interest to the thousands of readers of The New York Herald, he
says. "Marcus Cook Connelly was born
in McKeesport. Pa. some thirty-one
years ago. It is not yet the custom to
free all Pennsylvania prisoners on the
amilversary of his birth, but I have no
doubt that the day will come. For the
truth of the matter is that Marc Connelly writes a much larger proportion
of our joint plays than my mother
thinks he does. (I don't understand, the
claders!" instead of these lukewarm
newspaper critics).

"McKeesport is within commuting distance of Pittsburgh, and it was in the
ladiers!" instead of these lukewarm
newspaper critics).

"McKeesport is within commuting distance of Pittsburgh and it was in the
latter town that Marc got what shall
be called for the purposes of this article,
his start. He worked briefly for every
Pittsburgh newspaper and was fired
with gratifying promptness from all
of them. So it was Pittsburgh, as I
and that gave Marc his start—for New
York. He had just been canned from
his first New York newspaper job when
I met him.

"This special event took place at the
opening of Mr. Dillingsham's 'Shor's a
Good Fellow' at the Globe Theater. Marc
Good Fellow' at the Globe Theater with the
Good He look of the truth of the matter is the defined at the color of the
men who wrote deat the table that fire that former in the later to we had a bite to tope of the
more of the truth of the custom to
more dead than alive, into a he Thealer for Boston, and "To

"This's special event took place at the opening of Mr. Dillingham's 'She's a Good Fellow' at the Globe Theater. Marwas the most distinguished person in the audience by laughing at the Duncan sisters louder than any one eleas he unquestionably distinguished himself. At that time he had been coauthor of a musical comedy called 'The Amber Empress,' of another one named Follow the Girl,' and of a third, whose title cannot recall, that tal run of thees three operas if laid end to end would reach exactly to Cain's storehouse—and did.

Often Dine Together.

"Anyhow, Marc came up to our house for dinner one evening, and various and sundry plays came under discussion. A little later one night when he was having dinner at our house we agreed that writing plays was not particularly difficult. About a week after

house for dinner one evening, and various and sundry plays came under discussion. A little later one night when he was having dinner at our house we agreed that writing plays was not particularly difficult. About a week after that it happened that Marc was up at our house for dinner, and we decided to write a play together. At a dinner at our house a few weeks later, when Marc chanced to be present, we made up our rather wonderful in charades."

Again 'The Follies' and the Search for Beauty Continues

Types of All Kinds Appear Eager to Have a Try in Ziegfeld Production.

Again "The Follies." Florenz Ziegfeld. Jr., their creator, is back from
his annual vacation, so things are be
similing to hum on the ninth floor of
the New Amsterdam Theatre building.
Already the outer offices are filled
with candidates. On the chairs are
types of all kinds. There are women
whose faces betoken age relieved by a
building amudge of youth There

the appearance on the screen while in his employ.

Beauty," says Mr. Ziezfeld, "is not a matter of geography. The girl from Iowa had as much chance to become a member of ray company as the girl from New York or Brooklyn. Miss Jessie Reed, for instance, came from a small town in Texas. So did Mas Emily Drange, Miss Ruby De Remer was a small town girl. Dolores came from London."

Mr. Ziegfeld has announced no plans for the forthcoming "Follies." But he had the entire performance outlined.

A. A. Milne's Wife

His Literary Helper It was of A. A. Milne, author of winthrop Ames's production of "The Fulh About Blayds" at the Booth Theter, and of "The Dover Road" at the Mou, that Louis J. McQuillard, London ournalist, wrote in a recent interview:

HEN the history of the the-attical season < 1921-1922 is other one because Marc is having a little

"I would be rather an ingrate if, in playwrights—George S. Kaufman and the sweetness and evenness of Marc Con-Marc Connelly—who have written and nelly's disposition. One little incident. unimportant though it seems, will show what I mean. About ten years ago Marc oredered a toupee, but to date it hasn't been delivered. Most people would go around complaining about it, but not Marc Connelly. He never even mentions

Mr. Milne began his literary labors at Cambridge University, where he edited Granta. After two years of journalistic work in London he became assistant editor of Punch in 1906, remaining on it in that capacity until the beginning of the war. His first book was "The Day's Play," published in 1910. It was while he was in the army that Mr. Milne turned to playwriting, turning out four plays between 1915 and 1918—"Wurzel Flummery," "Belinda," "The Boy Comes Home" and "The Lucky One."

with candidates. On the chairs are types of all kinds. There are women whose faces betoken age relieved by a painted smudge of youth. There are artorially perfect actors, spatted and boutomiered; old men with classic acces, drooping in their seats; flappers, buoyant and bright eyed. All are "At Liberty," but bursting with a desire to play an engagement with the Follies. Girls from bourding schools, girls from-Hohokus and Hickory Center-in thingfams and in silks. They wait for hours to see Mr. Ziegfeld.

They all have heard—and it is true—that Mr. Ziegfeld personally selects all the girls for his "Follies." During the next few weeks he will see hundreds of zirls, but only by appointment. Yet though who wait are not discouraged and sometimes in their cagerness they "crash the gate," as Broadway calls ", and get into the inner sanctum.

Mr. Ziegfeld has no set formula for selecting sirls who are to melt into Urban scenes and dazzle the New York summer crowds with their beauty, but he thas certain standards which the applicant must live up to to have a chance.

The zirl who goes to the Ziegfeld offices, with her cheeks roughed, lips carmined, eyes shadowed and brows pencilest will find herself in the discard.

Mr. Ziegfeld believes in serving beauty and having heart to the selection—of what the theatrical world calls "The Lis not necessarily important for a sirf to be a raving beauty to become a "Freient girl. She must have regular features, an attractive form and a graceful earlies will, the great will insert in any way sacking.

At Ziegfeld in the year will insert in all-contracts clauses which forbid marthage during the life of the contract and that appearance on the acroen while in all-contracts clauses which forbid marthage during the life of the contract and that appearance on the acroen while in all-contracts clauses which forbid marthage during the life of the contract and that appearance on the acroen while in all-contracts clauses which forbid marthage during the life of the contract and the appearance on

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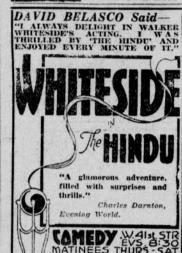
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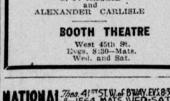
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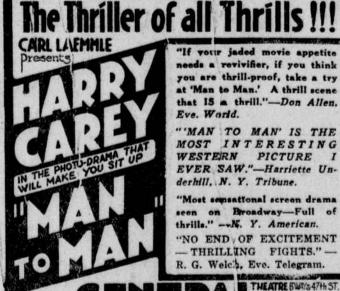
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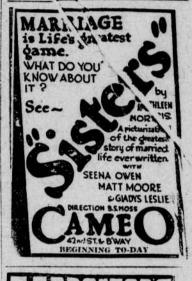
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